



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## WIMMER &amp; CO.'S NEW YORK GALLERIES

AT the galleries which they have opened at 146 Fifth avenue, Messrs. Wimmer & Co., of Munich, present to us, along with works of painters already well-known on this side of the Atlantic, a number of men whom our own dealers have not yet exploited to any extent, and of others who must be entirely new to our collectors. The show piece of the collection is the "Pandora" of Gabriel Max, which THE COLLECTOR has already alluded to, and there are by the same artist some of those idealized female heads which he paints with such beautiful expressiveness and feeling. The most interesting features of the exhibition, however, are the smaller pictures, of which there are a number of unusual quality.

Among them may be mentioned, by W. Velten, a bright and sparklingly painted little scene, representing the gathering of a hunting party at the historical royal Bavarian hunting castle of Nymphenburg which furnishes a veritable page from the gay real life of the rococo period. By R. V. Ottenfeld is a Turkish sentry in half armor, and wearing a mantle of tiger-skin, on guard with buckler and drawn scimeter at a closed door of the inner palace. A large dog is stretched in watchful attention at his feet. The brilliant and remarkable painting of decorative tiles, rugs and textures is worthily accessory to the spirit and expression of the figure. By M. Gaisser are three Dutch burghers, of the early Seventeenth century, discussing some question over their wine in a public house, while their host listens with privileged familiarity standing by the table. Through a window trees and brick house-walls are seen in bright sunlight. The figures are full of character and expression, the effects of light and color are strong, and the execution of a polished completeness. A Schröder shows, seated in his tavern, with his wine jug in hand, a rollicking man at arms, in red jerkin and buff boots, who greets the entrance of some comrade by waving his hat to him, and shouting to him to come and join in the cracking of another stoup of Rhenish. The characteristic figure is firmly and spiritedly painted against a simple but appropriate background.

A. Windmüller is represented by an effective village street scene by night, with the moon rising over a bank of cloud. A noteworthy little canvas is by L. Hartmann. Travelers who have dismounted at a roadside inn are refreshing themselves under the arbor at the vine-clad door. In the foreground, a peasant is foddering and watering a horse at a standing trough, while a peasant girl looks on, pitcher in hand, on her way to the well. Poultry peck about the ground, and a pleasant landscape distance extends under a sunny sky. This little picture exhibits an exquisite skill in drawing and delicacy of color and handling. By the same artist is a larger canvas, a stable interior, with a groom mending a horse-collar in the foreground, and horses feeding, which is equally striking in executive art and general effect. E. Schleich, Jr., shows a sunny summer day in the Bavarian Tyrol, with mountain farms in the foreground and an extensive distance diversified by hill and valley, under a warm and friendly sky; and by F. Eisenhut is a sumptuous harem interior in the foreground of which the favorite reclines upon a couch piled up with rich rugs. Weary of her nargileh, which stands beside her, the capricious Circassian listens indolently to the recital of a Nubian slave who has laid aside her lute to assume the duty of story-teller. The lassitude of one figure and the animation of the other make a strong and effective contrast. The surroundings are of the most sumptuous character, and are given with great force of color and close accuracy of observation. Another oriental subject is by H. M. Staackmann; an interior of a mosque, with two worshippers, one of whom prostrates himself towards the shrine while the other prays standing. Figures and locality betray the artist's fine study of and fidelity to the facts of the scene and subject.

R. G. Müller has two scenes at Tlemcen, one the entrance to a mosque, guarded by sentries mounted on dromedaries; the other the tomb of Bon Melina, in the same place. Both are typical subjects, and the figures and accessories are rendered with a skill equal to that which gives the backgrounds which they enliven local color and feeling. The color is bright and strong, the drawing accurate yet free, and the execution broad in effect without neglect of detail. The rendition of the rich splendor of oriental sunlight is capital in both instances. J. Benedikter shows, at a doorway opening into a gloomy inner courtyard of the old castle of Rothenburg, Bavaria, a little village girl, who has been gathering wildflowers, and who has fallen asleep. She is guarded by her pet puppy dog. The crumbling and ruinous exterior of the house, somber in shadow and darkened by decay, makes a strong setting for the glimpse one obtains through the open portal, of an interior staircase, which is brightly illuminated with golden afternoon sunlight through a window. An example of C. Kronberger presents a vagabond musician and a wander-bursche, who have struck up a companionship on the road, and tramped along together, till they have been halted at the entrance to a village by the gen-darme, who, seated in pompous state at the door of his guard-house, peruses with magisterial dignity the passports which they are compelled to carry for purposes of identification, and which they have tendered him. The three types are admirably differentiated, and a spirit of natural drollery gives the subject a pleasant interest without any of the exaggeration of caricature.

R. Linderum is a painter of monastic subjects, of which three are shown. In the larger, two aged Franciscan friars are seated in conversation in a corridor of their monastery, after having discussed a frugal luncheon. The smaller pictures represent respectively, a venerable scholar of the Capuchin order, poring over the maps in an enormous folio of charts, and another measuring for comparison on a modern globe the localities indicated in an ancient volume of voyages and travels which he holds in his hand. The faces of the old men are beautifully and tenderly treated, and those of the

two scholars are especially dignified and venerable types. A little gem is a library interior with figures by W. Löwith, and two others are the half length figures, respectively, of a lady who plays a lute and of a scholar in black, both in costumes and with accessories of the Sixteenth century, by S. Buchbinder. Two modern subjects with a well rendered and familiar sentiment, are by W. Menzler and by E. Niczy. In the one a lady, in an old-fashioned garden, rises from her seat to greet an approaching sweetheart, whose coming is indicated by the action of her little dog. In the other, a young lady in a park in which autumn leaves are falling, discovers a meeting between her inconstant lover and her rival. Both these pictures display an extraordinary closeness of observation and care of detail, while in their general effect they are broad and strongly handled. They show, perhaps, better than any other works in the collection, the radical change which has come over the younger Munich artists since the days of pictures painted on the regulation bitumen basis of ten or fifteen years ago.

An extremely spirited and vigorous example of A. W. von Kowalski represents a fox hunter, riding at full gallop through a cabbage field, in which peasant women watch his furious progress. It is beyond question the finest example of this powerful painter that has come to us, even if it be not as decorative in effect as his better-known works. If our hunting men were given to any art but that of equitation, this canvas would make a magnificent centre for some clubhouse wall over on Long island or in New Jersey.

## THE COLLECTING OF CASH

(Special Correspondence of THE COLLECTOR.)

AMOY, Nov. 12, 1891.

THIS is a paradise for the numismatist. He can work all his life, spend very little money, and leave to posterity a collection of thousands of coins. All he need do is to confine his work to cash, the small coins in brass and bronze whose value ranges from one-tenth to one-fourteenth of a cent. Their workmanship varies, but is usually very good. Their shape to-day is like that of European coins, with the exception that through the middle is a square hole through which the pieces are strung together. In the past, however, other forms were employed, including the square, triangle, heart, ellipse, shield, key, sword and spear. The number of kinds is simply remarkable. They are referred to in literature as far back as 520 B.C. The earliest that I have heard of dates from the Ts'in dynasty, which ruled from 255 to 207 B.C. From that time on until to-day these useful little coins have been issued by every monarch, no matter whether he was Emperor of the entire country, or King of one of the petty principalities into which from time to time the empire was broken. There have been over 1,200 occupants of the various thrones, royal and imperial. In addition to these regular issues, if such they may be called, there have been special issues from time to time, and also special local issues. A wealthy mandarin in Canton is said to have the finest collection extant, containing 5,000 specimens of different kinds. The cost increases as you go backward in time. The cash of this century can be secured at their normal value. Those of the eighteenth and seventeenth centuries bring from 1 cent to 10 cents each. Those of the Han dynasties, from 206 to 190 A.D., bring hundreds of dollars each when in fine preservation. These true antiques are found in ancient tombs and ruins. Several hundred were discovered in Amoy this year in digging a grave, when the laborers broke into an old tomb several feet below the surface of the soil. The coins lay in a rather pretty earthenware jar, and were encrusted with a thin layer of malachite, that here and there had been changed by moisture to azurite. The coins were sold by the lucky coolies in the next twenty-four hours and are said to have brought a dollar apiece—an immense sum to men working for 12 cents a day! To succeed in collecting cash a person must be a fine Chinese scholar. The labor thereby involved is so severe as to preclude most American collectors from indulging in the pleasure of a large exhibit to any great extent.

WILLIAM E. S. FALES.

Mr. George H. Ellwanger, of Rochester, N. Y., has issued in an edition de luxe, printed upon hand-made paper, with uncut edges, limited to one hundred copies, numbered, at the price of \$6 per copy, his dainty and original cluster of essays called "The Story of My House." It may be had through J. W. Bouton.

\* \* \*

The largest collection of fans in the world is said to be owned by Mrs. Langtry. She has a fan room designed for her by Oscar Wilde, and in this room she places all the fans which are given to her, and many others besides which she buys. The walls are decorated with fans of all shapes, sizes and descriptions, though they are principally of the Japanese variety. Upon the tiny tables which are placed in most artistic arrangement in the rooms, there are small easels upon which fans of great price rest. Some are Dutch, and the pictures upon them show all the Dutch love of detail in picture making. The French fans have fantastic groupings of flowers and figures, all done with that consummate grace of which the French are capable. Many of the fans are exquisite specimens of carved ivory work, and the entire collection is as interesting a thing as one could find.